151
A king in audience with visitors in his palace, an attendant waits outside, Kangra or Chamba, c.1890
Gouache with some gold on paper, yellow border, dimples painted
Miniature 185 by 275 mm., with border 198 by 288 mm.
$1,200-1,800

152
A lonely heroine seated on a terrace, Kangra, c.1810-20
Gouache with gold on paper, floral splendours, pink sprinkled borders, framed
Miniature 231 by 155 mm.
$1,000-1,500

153
A princess with her confidante in a palace chamber, Kangra, c.1820
Gouache with gold on paper, floral pink sprinkled borders, framed
Miniature 222 by 151 mm.
$1,000-1,500

154
A king disguised as an ascetic kneels before the Goddess on a terrace, overlooked by a Prince and his minister from an upstairs window, Guler, c.1840-50
Gouache with gold on stout paper, floral and sprinkled borders, reverse with six lines of descriptive text
Miniature 226 by 174 mm., with border 291 by 239 mm.
From the same series as the previous lot.
$1,000-1,500

155
Krishna and Radha sit in their palace chambers facing one another, Pahari, Kangra, c.1830-40
Gouache with gold on paper, inner floral border, outer pink border stained, reverse with seven lines of text
Miniature 240 by 190 mm., with border 306 by 254 mm., and another Kangra miniature.
$1,000-1,500

156
A group of female pilgrims approach a shrine, Pahari, probably Kangra, c.1830
Gouache with gold on paper, floral inner border, pink outer border
Miniature 178 by 227 mm., with border 239 by 289 mm., and another Kangra miniature.
$1,000-1,500

From a series of illustrations to a romance, probably of local origin. Eight pages of the series were formerly in the Belmont Collection, sold in these rooms 28 February 1967, lots 1704-1727.
$1,000-1,500
1981
Radha seated on a day-bed on a terrace converses with a confidante, Kangra, c.1820-25
gouache with gold, oval with floral spandrels, yellow inner borders, fleshed pink border with inscription at top, 6 lines of text on reverse in nagari
miniature 258 by 170mm., page 330 by 240mm.
This painting is from a large and significant series of illustrations to the Rasikapriya of the sixteenth-century poet Keshav Das. The text analyses the nature of romance by referring to situations involving Radha and Krishna, who therefore figure in most of the illustrations. The series was painted at Kangra, circa 1820-1825, in oval format with distinctive floral spandrels. The Kangra Rasikapriya is described and discussed by Archer, 1973, vol.I, pp.305-307, vol.II, pp.228-230, where the fourteen pages in the collection of the Victoria and Albert Museum are described. Other pages have been sold in our New York rooms 4 June 1994, lot 164 and 27 March 1991, lot 68 where references to other pages are given. £3,000-5,000

1991
Radha seated on a day-bed on a terrace, holds Krishna by the wrist as he bows before her, Kangra, c.1820-25
gouache with gold, oval with floral spandrels, yellow inner borders, fleshed pink border with inscription at top, short tear at top, 6 lines of text on reverse in nagari
miniature 258 by 162mm., page 325 by 235mm.
From the same series as the previous lot. £3,000-5,000

**1602**
An illustration to the Gita Govinda (Song of the Herdsman): Radha speaking to Krishna with her hands placed together, approaching him as he sits on a hilltop in a grove of small trees, the river occupying the foreground. Attributable to either Kusala or Gau'dha, Kangra, c.1780
gouache with gold, minute areas of green pigment flushed, wide white blue inner border, outer pink border trimmed, Sande's test on reverse in black nagari, mounted on card
150 by 251mm., page 173 by 274mm.
This great series is described by Archer as 'the new Kangra style in full and confident maturity. The subject, the Gita Govinda poem of Jayadeva, was an ecstatic celebration of the romance of Radha and Krishna culminating in lyrical descriptions of their love-making' (1973, vol.I, pp.291-3), no.35, vol.II,pp.208-8). Illustrations of songs celebrating the romance of the divine lovers Radha and Krishna were customarily produced at Pahari weddings, and the series is thought to have been prepared in anticipation of Raja Sansar Chand's marriage in 1781 to the daughter of Kishan Singh of Suket. Each page of the series is imbued with a specific quality and this example is noted for its evocative landscape setting, the grove of trees silhouetted against a pale sky.

Archer considered the paintings to be by Sansar Chand's favourite artist Kushala (a son of the artist Manak) working with Gau'dha (second son of the artist Nainsukh), while Goswamy and Fischer attribute the series to a 'master of the first generation after Nainsukh' (1992, pp.307-83), nos.1304). With the very limited number of signed or contemporarily attributed works of Pahari painting at this period, it may never be possible to be sure which artist painted which picture, but the importance of the series as one of the peak achievements of eighteenth-century Pahari art remains assured.


Other examples have been sold in these rooms 29th April 1992, lot 29, and 26th April 1996, lot 84; and in our New York rooms 22nd March 1980, lots 171 and 172; 6th October 1990, lot 116; 2nd June 1995, lots 165 and 168; 5th December 1992, lot 162 and 1st December 1993, lot 158. £6,000-8,000
LATER PERSIAN PAINTING AND LACQUER

Sold by order of the Executors of the late Major Peter Brooke-Manson

161

Bahram Gur, mounted on a dappled grey horse, watches as Fisheh carries the cow up the stairs, signed by Muhammad Zaman, Persia, late Zand, c.1770-80

oil on canvas, signed 'hamzein Muhammad Zaman' in white in centre of picture, laid down on board

136.5 by 71.2 cm.

Provenance:

This painting was acquired in Iran or India by General James Manson (born 1791), who served in the Bengal Light Infantry in the early nineteenth century, or by his son Major Walter Manson (born 1838), who served in the Royal Engineers in Bombay and elsewhere in the third quarter of the nineteenth century. The painting then passed to Lt. Col. James Manson (born 1876), who also served in the Indian army, and thence by direct descent to the present owners.

It is an important work by the 'third' Muhammad Zaman (see Karimzadeh Tabrizi, 1999, vol.II, no.1028, pp.816-828), who was born in 1163 (1749) and died in 1209 (1794) and is known to have painted in several mediums including lacquer, watercolour and oil. Another oil painting by the same artist depicting Khusrav and Shirin, sold at Drouot, Paris, 12th December 1975 (also illustrated in Karimzadeh Tabrizi, ibid, pl.85, p.999), and a third by this artist, depicting Yusuf and Zuleykhah, sold in these rooms, 19th October 1996, lot 75, shows that Muhammad Zaman had a distinctive style with certain characteristics common to all three works. The faces of the figures are very similar, those of Fisheh, Zuleykhah and Shirin being particularly close, and his depiction of costumes and textiles, right down to the frocked coats worn by Bahram Gur and his attendants, is in the present painting, by Yusuf and Zuleykhah and by Khusrav in the other works, shows an attention to detail and texture which is notable. The three paintings have further similarities in the mountainous landscape background and the way the titles and signature are written in white nastalig characters on the surface of the paintings. Many of the stylistic characteristics of the present work, especially the stylised facial types, are common to other late eighteenth century artists, particularly Muhammad Sadiq (for comparable examples by the latter artist see Falk, 1972, nos. 5, 6, 7).

The subjects of these three works by the 'third' Muhammad Zaman (apparently the only surviving oil paintings by that artist) imply that he painted a series of works illustrating scenes from Persian literature, possibly a series specifically illustrating Nizami's Khamsa.

£15,000-25,000
162

Portrait of Shah Tahmasp Safavi (reigned 1524-76), Qajar, dated A.H.1225/A.D.1808

Oil on canvas, framed

115.4 by 86cm.

This is a fine retrospective portrait of one of the greatest Safavid emperors of Persia, best known today for his patronage of the great illustrated copy of the Shahnameh executed between about 1520-40. The painting of retrospective portraits of kings and heroes from Iranian history was not uncommon in the nineteenth century, although ancient Iranian kings were the most popular subjects. Portraits of Barzin and Faridun were sold in these rooms, 18th October 1995, lots 825-5, and portraits of Afrasiab and Genghis Khan were sold at Christie's, London, 29th October 1993, lots 289-90.

£25,000-35,000

163

A dancer holding a glass of wine, a musician seated at her feet, Persia, Qajar, probably second half of nineteenth century

Oil on canvas, framed

127 by 95cm.

£7,000-10,000

164

A dancer accompanied by a female musician, Qajar, probably second half of nineteenth century

Oil on canvas, framed

128 by 94cm.

£7,000-10,000

165

Portrait of Muqrir al-Khaqan Mirza Mohammad Khan Kishikshian, with signature of the artist Abbas Qoli Girayah, Qajar, dated A.H.1272/A.D.1855

Watercolour on paper, the sitters’ titles inscribed at top right, the artist’s signature at lower left, framed

341 by 285mm.

£6,000-8,000
The Property of a Lady

AN IMPORTANT PRIVATE COLLECTION OF PERSIAN LACQUER PEN-BOXES.

The following 27 lots constitute an important group of Persian lacquer, spanning the period from the mid-seventeenth century, with the work of Sayyid Abbasi (lot 174) to the early twentieth century, with the work of Samiruni (lot 184). During the late eighteenth and nineteenth century the art of painted lacquer was at its height and many of the great artists of the period are represented in this collection, including Mirza Baba, Aqa Najaf, Hadjar Ali, Muhammad Isma’il, and Ali Anghar. The biographical details of the painters and patrons of these pen-boxes have been gleaned principally from the following works:

Sparham, 1965; Karimzadeh Tahirzadeh, 1985; Boroumand, 1896; Bandad, 1906.

166

Persian lacquer pen-box, the top with a complex scene of a cavalry battle with a line of cannon in the background, the sides with scenes of horsemen hunting wild boar and gazelle, signed by Mirza Baba, Qajar, dated A.H.1211/A.D.1796

underside with bold scrolling floral motifs in gold on a red ground, sides of drawer with gold and green vine leaves on red ground

length 245mm.

The artist Mirza Baba, active from about 1785 until 1810, is well known for his paintings in oils. His works in lacquer are, however, comparatively rare. He worked for Fath Ali Shah, being given the post of Naqsh-Bashi. He painted a life-size portrait of him in 1789, now in the possession of the Commonwealth Office, London, and illustrated a fine copy of the Shah’s own poems which is now in the Royal Library, Windsor Castle, MS A/4 (see Falk, 1972, pp.25-33).

Another pen-box by Mirza Baba is lot 172 in this sale and one was sold in these rooms, 28th April 1993, lot 39.

£6,000-8,000

167

Persian lacquer pen-box, the top and sides showing scenes of a European battle, probably the French armies during the Peninsula War, with signature ‘Ya Abbas’ Qajar, mid-nineteenth century

underside and sides of drawer with gold floral scrolls on red ground, signature possibly added later

length 236mm.

This is a particularly fine and interesting example of the Persian genre for painting battle scenes onto pen-boxes. The majority involved the Persian army in the fray, but the present piece shows an entirely European encounter. Judging from the uniforms, banners, and architecture, the scene could represent an episode involving the French armies fighting Iberian rebels, during the Peninsular War.

The signature ‘Ya Abbas’ may not be original to the pen-box, since the area around it is slightly rubbed. However, the quality of the painting on the box is high and may well be the work of the painter Abbas Shirazi, who studied in Europe, worked during the reign of Nasir al-Din Shah and was particularly noted for his skill at depicting battle scenes. These factors would link him strongly with the present work. His son, Haidar Ali, was also an artist and may have painted lot 170 in this sale.

£5,000-7,000

168

Persian lacquer pen-box, the top with central portrait of a Christian saint (St. John) flanked by landscape scenes, the sides with figures in pastoral settings, signed ‘Aqa Shah Najaf’, Qajar, dated A.H.1285/A.D.1869

underside and sides of drawer with gold floral scrolls on red ground, in good condition

length 231mm.

The artist, who signs himself ‘Ya Shah Najaf’, was Aqa Najaf, a well-known and accomplished artist of the middle of the nineteenth century who worked principally on lacquer. He was born near the end of the eighteenth century at Isfahan and came from a family of artists. He was fond of copying from European paintings and prints and the figure of St. John (as here) was one of his favourites. There are four pen-boxes in this sale by Aqa Najaf, (the present piece and lots 185, 192 and 193), all dated between 1849 and 1866. He is said to have died in 1865, which indicates that he retained his artistic faculties right to the end of his life.

See top illustration overleaf.

£5,000-8,000
Persian lacquer pen-box, entirely decorated, including the drawer, with scenes from Persian literature, the scenes framed by gold leaves, the interstices decorated with gold flower-heads on black ground, signed Haidar Ali Naqqash-Bashi, Qajar, dated A.H.1287/A.D.1867

The scenes labelled in minute chahkasteh script in small oval cartouches, the base with a small label warded 6620; the inside of the box stamped with maker’s name ‘Firuz’, length 226mm.

This is an exquisitely decorated pen-box, with almost every available space decorated with complex compositions. The scenes illustrate episodes from the works of Firdausi, Nizami and others Persian poets, while some of the ancient kings of Iran depicted in the scenes have been represented by portraits of Nasir al-Din Shah Qajar and other contemporary figures.

The exact identity of the painter Haidar Ali Naqqash-Bashi is confused, since both Abbas Shirazi and Muhammad Ima’ul Naqqash-Bashi had sons called Haidar Ali who became painters. However, a pen-box of extremely similar design to the present piece, signed by Muhammad Ima’ul and dated 1866, might suggest that this artist was Haidar Ali’s father (Robinson, Lacquer, 1989, fig.1).

£5,000-7,000
Persian lacquer pen-box, the top with scenes of the angel foretelling the birth of John the Baptist, the sides with pastoral and landscape scenes, made for the Prime Minister Amir Kabir, signed by Mahmud al-Shareif, Qajar, dated A.H.1264/A.D.1847

underside and sides of drawer with scrolling vines in gold and green on red ground
length 237mm.

The patron of this pen-box, Mirza Taqi Khan Ahsakhi Az'am Amir Kabir, was the chief minister to Nasir al-Din Shah for the first four years of his reign, having been appointed as Nastir al-Din's tutor in 1847, the same year that this pen-box was made. He was a man of remarkable abilities and the reforms he achieved in administration, public finances and the military were universally respected. However, he fell prey to jealousies and intrigues and was murdered in the bathhouse at Fir in 1852. £4,000-6,000

Persian lacquer pen-box, the top showing two Mughal princes visiting a hermit while their horses and trap wait nearby, the figures in pastoral scenes, signed by Mirza Baba, Qajar, c.1800

underside and sides of drawer finely decorated with gold scrolling vines on black ground
length 226mm.

For a discussion of the artist see footnote to lot 166. £5,000-7,000

Persian lacquer pen-box, the top and sides with scenes of figures and angels in pastoral settings, with signature 'Ya Sahib al-Zaman', dated A.H.(1)192/A.D.1778

underside and sides of drawer with gold, floral and vine scrolls on red ground, in good condition
length 256mm.

The presence of an inscription 'Ya Sahib al-Zaman' often raises more questions than it answers. Several artists, from different periods from the mid-seventeenth century onwards, have used the title 'Ya Sahib al-Zaman' and pinpointing exactly which is which has occupied many hours of scholarly investigation. The problem of several artists signing themselves in the same way is compounded by the fact that the first artist to use this nomenclature, the Muslim Zaman who flourished at the Safavid court in the second half of the seventeenth century, was an artist of extraordinary skill and gifts, and, as in the case in artists of Persia and India, it was not uncommon for later artists to honour their predecessors with a relevant inscription. The phrase 'Ya Sahib al-Zaman' fits this context perfectly since it can be interpreted in two ways, either as a straightforward 'O Master Zaman' or as a punning reference to the meaning of the word zaman 'O Master of Time' (i.e God). The honorific inscription therefore doubles as a pious invocation. Within this context, the work of five or six separate artists who used this phrase as a signature has been discerned (Karamzadeh Tabrizi, 1985, vol II, pp.377-384) and we are fortunate to have no fewer than four pen-boxes with the same signature in the present group (two lots and lots 172, 173 and 183). Three of them, including the present piece, have dates ranging from 1776 to 1785, indicating at least that these three are by the same artist. According to Karamzadeh Tabrizi, there was a Muhammad Zaman (he terms him the III) working at the Zand and Qajar courts from 1778-1816. This artist may, therefore, accord with the artist of the present three pieces. However, another work by the same Muhammad Zaman, an oil painting (interestingly signed ‘Muhammad Zaman’, not ‘Ya Sahib al-Zaman’), is lot 161 in this sale, and is so different in style, even taking into account the difference in medium, that we cannot be sure that there were not two artists using the name Zaman during the same period and working in different media. If the exact identity of the artist remains puzzling, it is certain that he was a painter of some skill and accomplishment, as shown by his three works in this sale.

£3,000-5,000

Persian lacquer pen-box, the top with a portrait of a youth standing in a rocky landscape, signed by Shaykh Abbasi, mid-seventeenth century; foreground of the portrait and sides of the box with pastoral scenes, Qajar, early nineteenth century

underside and sides of drawer with gold floral scrolls on red ground
length 227mm.

The portrait of the youth on the top of this pen-box appears to be a genuine work by the mid-seventeenth century painter Shaykh Abbasi. It has been taken from its original setting, possibly a drawing on paper, and interpolated onto the nineteenth century pen-box, the signature being trimmed in the process. A Qajar artist has then painted the area below the feet of the youth and the sides of the box.

Shaykh Abbasi was a Safavid painter who flourished between 1650 and 1688 under the patronage of Shah Abbas II (reigned 1642-1666), who bestowed on him the honorific title of Abbasi. He has a distinctive style, with delicate colouring and notable European elements. It is possible that Shaykh Abbasi travelled to India and was employed at Golconda in the Deccan, for many of his later works depict figures in Indian costume and settings.

A lacquer mirror-case with two scenes attributed to Shaykh Abbasi was sold in these rooms 1st June 1987, lot 47, while paintings signed by or attributed to him have been sold in these rooms 12th December 1972, lot 202; 14th December 1987, lot 122; 29th April 1990, lot 33. Other paintings by
Shaykh Abbasi are in private and public collections including the Musée Guimet, Paris, the Chester Beatty Library, Dublin, the Pierpont Morgan Library, New York and the San Diego Museum of Art.

For further references and discussion see: Arberry, vol.III, nos. 295a and 295c, viii.
'Shaykh Abbasi', Encyclopeadia Iranica, vol.I.
Robinson, 1976, III 283, pl.96.
Sosnowski and David, 1986, p.52, no.50.
Welch, 1973, no.62.

See illustration on previous page

£3,000-5,000

179
Persian lacquer pen-box, the top and sides with scenes from Christian and European literature, including the Virgin and Child enthroned, Qajar, third quarter of nineteenth century
underside with gold floral scrolls on black ground, sides and underside of drawer with similar decoration on red grounds, stamp of carver ‘Mohammad Jafar’
length 231mm.
£5,000-8,000

180
Persian lacquer pen-box, the top and sides with hunting scenes in landscape settings, Qajar, circa 1807
underside and sides of drawer with gold spreading vine on red ground, signature on top possibly altered to read ‘Imamzadeh Muhammad Zaman’, date altered from 1223 to 1123
length 235mm.
£2,000-3,000

181
Persian lacquer pen-box, the top and sides with scenes from Persian literature, with signature ‘Ya Sabib al-Zamani’, possibly c.1790 and later
underside and sides of drawer with gold floral scrolls on red ground, with date A.H.1112/A.D.1700
length 231mm.
The scenes depicted are: Sheikh San’an and the Christian maiden (top), Khusrau spires Shirin bathing and Farhad and Shirin on Mount Behistun (sides). The top and sides of the pen-box appear to have been painted by different artists, the sides in the 19th century, and the top possibly c.1790. For a discussion of the signature ‘Ya Sabib al-Zamani’, see footnote to lot 175.
£1,000-1,500

182
Persian lacquer pen-box, the top with three portraits of maidens in European costume on landscapes, the sides with scenes of architecture in the environs of Isfahan interspersed with small oval portraits of European youths and maidens, Qajar, second quarter of nineteenth century
underside with gold floral scrolls, sides of drawer with gold floral sprays on black ground
length 236mm.
£5,000-8,000
Persian lacquer pen-box, the top and sides with scenes of the Virgin and Child with saints and shepherds, oval portraits of maidens, deer and rabbits, Qajar, third quarter of nineteenth century

underside and sides of drawer with gold floral scrolls on red ground, maker's stamp 'Mohammad Fazael'

length 234mm.

£2,000-3,000

Persian lacquer pen-box, the top with oval portraits of maidens set against a black ground decorated with gold floral motifs, the sides with oval cartouches showing maidens reclining under a quilt, and four parrots, set against similarly decorated black ground, signed 'Samirumi', dated A.H.1334/A.D.1915

underside and sides of drawer with gilt floral scrolls on black ground

length 197mm.

£1,000-1,500

Persian lacquer pen-box, the top with the Virgin and Child with saints, the sides with figures in pastoral settings interspersed with four oval portraits of maidens, with signature 'Va Shah Najaf'(?), Qajar, c.1860

underside with gold floral scrolls on black ground, sides of drawer with gold meandering motif on black ground, with signature of artist probably added later

length 231mm.

For information on the painter, see footnote to lot 168.

£2,000-4,000

The decoration of this pen-box is typical of the artist Muhammad Baqir Samirumi, whose work often includes parrots. He was a native of Samirum, but lived most of his life in Isfahan itself. He was born in 1866 and died in the late 1930's. He was innovative and often used oils to paint on his lacquer works.

The painter Jafar ibn Sudeq flourished during the period of Fath Ali Shah Qajar (reigned 1797-1854). Although he was known to have worked in the medium of lacquer, he is better known for a pair of large royal portraits of Prince Muhammad Ali Mirza Qajar (Dalansteh), one of which, dated 1814, was sold in these rooms, 4th April 1978, lot 96 (now in the Art and History Trust Collection, see Soudavar, 1992, no.159), and the other, showing the prince standing, was sold in these rooms 29th April 1993, lot 29. The inscription on this pen-box 'kendeh-ye dargas' (the servant of the court) confirms that he was working in the royal atelier.

£4,000-6,000

Persian lacquer pen-box, the top with a portrait of a maiden, a river scene, and a classical temple by a lake, the sides with further architectural monuments in landscape settings, Qajar, second half of nineteenth century

underside and sides of drawer with gold floral scrolls on red ground

length 241mm.

The architectural scenes represented on this pen-box have a peculiarly English feel to them, and it may be possible, with further research, to identify the exact buildings.

£4,000-6,000
189
**Persian lacquer pen-box**, the top with ovoid cartouches of birds perched in flowering bushes, set against floral ground, the sides with similar floral decoration, style of Ali Ashraf or Sadiq, Qajar, mid-eighteenth century or later
underside with gold floral scrolls on red ground, sides of drawer with birds and flowers in ovoid cartouches, gilded inlaid, gold ink-spoon
length 212mm.

The decoration on this pen-box is typical of the work of two mid-eighteenth century artists, Ali Ashraf and Sadiq. A pen-box of similar style signed by Sadiq and dated 1799 was sold in these rooms, 28th April 1993, lot 44. However, this style was revived in the second half of the nineteenth century, so, in the absence of an inscription on the box, the date of the present example cannot be determined. For similar examples from both the eighteenth and nineteenth centuries, see Khailii, Robinson and Stanley, 1996, nos.458.

**£3,000-5,000**

190
**Carved wood pen-box**, the top with a bird perched in a flowering rose bush which grows from a vase, a man with a tall Astrakan hat looking over a wall, the sides with calligraphic cartouches, the sides of the drawer carved with extending fleurons, made for Sartip Muhammad Husain Khan, Persia, Qajar, mid-nineteenth century
length 227mm.

**£1,500-2,000**

191
**Persian lacquer pen-box**, entirely decorated with tightly scrolling floral tendrils and cloud-scrolls, the top with animals and birds amongst the arabesques, made as a gift for Atabaki-A'zam, signed by Ali Aghbar, Qajar, dated A.H.1318/A.D.1900

*the sides of drawer with gold scrolling vines, gilt inlaid*
length 202mm.

Although almost nothing is known of the artist, save that he must have had some connection to the royal atelier (in the inscription on the present box he refers to himself as ‘born in the royal house’), he and the fact that he painted for the powerful politician Atabaki A’zam points to his having gained some respect during his lifetime. The patron of the present box was a politician of rare shrewdness, who held posts in almost every ministry and eventually became Prime Minister in 1893. He had close links with the British, which did not enamour him to some of his contemporaries, and he was in and out of favour and office fairly regularly. He was granted the title Atabaki A’zam in 1900 and was assassinated in 1907.

**£1,500-2,500**

192
**Persian lacquer pen-box**, the top and sides with hunting scenes interspersed with oval portraits, signed ‘Ya Shah Naji’, Qajar, dated A.H.1271/A.D.1854
underside with birds perched among vines in gold on black ground, sides of drawer with similar decoration on red ground
length 226mm.

For a brief discussion of the artist see footnote to lot 168.

**£3,000-5,000**

193
**Other Property**
**Persian lacquer pen-box**, the top and sides with hunting scenes, interspersed with oval portraits, signed ‘Ya Shah Naji’, dated A.H.1271/A.D.1854
underside with birds perched among vines in gold on black ground, sides of drawer with similar decoration on red ground, maker’s stamp ‘Taraf’
length 235mm.

This pen-box would seem almost to be a pair to the previous lot since not only are they by the same artist in the same year, but the decorative scheme is very similar. For a brief discussion of the artist see footnote to lot 168.

**£2,000-3,000**

**END OF SALE**
Conditions of Business

1. The following Conditions of Business, together with any supplementary conditions and any other written information as may be set out in any relevant catalogue (including the relevant advertising material) or in any written agreements between the vendor and the buyer, govern the seller's entire relationship with any person or party purchasing goods from the vendor. No such agreement, however, shall be deemed to constitute or imply any representation, inspection, approval or guarantee by the vendor of the goods or by any of his suppliers, manufacturers or agents, or any catalogue or other written material or information, nor shall it give rise to any warranty or liability on the part of the vendor, whether or not the buyer or any of his agents, representatives or servants are advised of the risk involved, and is free from any defect not obvious or ascertainable at the time of sale, which is dangerous to human life or health; and

2. Unless the seller's written instructions in writing to the contrary are complied with, the property has been insured in accordance with the terms of the policy to the extent that the buyer is entitled to any insurance proceeds.

3. The liability of the seller for loss of or damage to any property will not exceed the amount of the premium paid.

4. The seller will not be liable for any loss or damage to any person or property in connection with the use of the property or the property's owner's failure to take reasonable and necessary precautions with respect to the property.

5. All risks of loss or damage to the property shall be borne by the buyer.

6. The property is sold "as is" and "where is" and there are no warranties, representations or guarantees of any kind, whether express or implied, of the property's condition, quality, or fitness for any purpose.

7. The buyer agrees to be bound by the terms of this Conditions of Business. The highest bidder acknowledged as such by the auctioneer will be the buyer. In the event of any dispute arising between the seller and any bidder, the auctioneer will have the final say in the resolution of such dispute.

8. The property is sold "as is" and "where is" and the buyer shall have no right of return.

9. The buyer agrees to be bound by the terms of this Conditions of Business. The highest bidder acknowledged as such by the auctioneer will be the buyer. In the event of any dispute arising between the seller and any bidder, the auctioneer will have the final say in the resolution of such dispute.

10. The buyer agrees to be bound by the terms of this Conditions of Business. The highest bidder acknowledged as such by the auctioneer will be the buyer. In the event of any dispute arising between the seller and any bidder, the auctioneer will have the final say in the resolution of such dispute.

11. The buyer agrees to be bound by the terms of this Conditions of Business. The highest bidder acknowledged as such by the auctioneer will be the buyer. In the event of any dispute arising between the seller and any bidder, the auctioneer will have the final say in the resolution of such dispute.

12. The buyer agrees to be bound by the terms of this Conditions of Business. The highest bidder acknowledged as such by the auctioneer will be the buyer. In the event of any dispute arising between the seller and any bidder, the auctioneer will have the final say in the resolution of such dispute.

13. The buyer agrees to be bound by the terms of this Conditions of Business. The highest bidder acknowledged as such by the auctioneer will be the buyer. In the event of any dispute arising between the seller and any bidder, the auctioneer will have the final say in the resolution of such dispute.

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16. The buyer agrees to be bound by the terms of this Conditions of Business. The highest bidder acknowledged as such by the auctioneer will be the buyer. In the event of any dispute arising between the seller and any bidder, the auctioneer will have the final say in the resolution of such dispute.

17. The buyer agrees to be bound by the terms of this Conditions of Business. The highest bidder acknowledged as such by the auctioneer will be the buyer. In the event of any dispute arising between the seller and any bidder, the auctioneer will have the final say in the resolution of such dispute.
reserve. On behalf of the seller, Sotby's may bid up to the reserve. The seller hereby agrees that the reserve is established for the purpose of equaling the reserve ( Rossi per cent (75%) of either the low estimate or the high estimate as may have been made in writing of Sotby's 'low pre-sale estimate' or 'low pre-sale estimate and the day of the sale and the seller and the buyer are able to agree to a revised reserve. If the reserve bid by Sotby's is higher than the reserve price, the seller agrees that the reserve shall be waived in consideration of an equivalent of the foregoing reserve based on the difference between the reserve price and the hammer price immediately preceding the auction. The reserve shall be deemed a 'hammer price' below the reserve provided that Sotby's has not bid at or above the reserve. Sotby's may bid at or above the reserve if the reserve is not met but no bids by Sotby's shall have evidenced that the seller would have received had such lot sold at the reserve.

No seller may bid on the seller's own property. If the seller does so bid, Sotby's may sell the lot to the seller without reserve, but shall not be entitled to the benefits of the Condition 12, and the seller will pay Sotby's the standard commission; the buyer's premium and all expenses that may have been incurred in connection with the property.

18. Commission, buyer's premium and expenses. The seller agrees to pay Sotby's expenses and 'seller's commission' as defined in this condition and to deduct from these sums the hammer price. The 'seller's commission' is the standard commission; the buyer's premium as referred to in Condition 3. For purposes of determining the rate of the seller's commission, 'property' as used in this condition is defined to include all Property listed on one standard form. Property (Condition 3) Receivables Issued by a Bank and sold shall mean any lot sold at auction for Sotby's by Sotby's for which Sotby's has received good funds, less any rescissions made by Sotby's in the course of any sale. All property sold at auction for Sotby's by Sotby's for which Sotby's has received good funds less any rescissions made by Sotby's in the course of any sale.

19. Payment of sale proceeds. On the 'settlement date' Sotby's will post to the seller the net proceeds of the sale in pounds sterling as it receives, unless the buyer has notified Sotby's of the buyer's intention to rescind the sale in accordance with Condition 36. On the 'settlement date' Sotby's will post to the seller the net proceeds of the sale in pounds sterling as it receives, unless the buyer has notified Sotby's of the buyer's intention to rescind the sale in accordance with Condition 36. On the 'settlement date' Sotby's will post to the seller the net proceeds of the sale in pounds sterling as it receives, unless the buyer has notified Sotby's of the buyer's intention to rescind the sale in accordance with Condition 36. On the 'settlement date' Sotby's will post to the seller the net proceeds of the sale in pounds sterling as it receives, unless the buyer has notified Sotby's of the buyer's intention to rescind the sale in accordance with Condition 36. On the 'settlement date' Sotby's will post to the seller the net proceeds of the sale in pounds sterling as it receives, unless the buyer has notified Sotby's of the buyer's intention to rescind the sale in accordance with Condition 36. On the 'settlement date' Sotby's will post to the seller the net proceeds of the sale in pounds sterling as it receives, unless the buyer has notified Sotby's of the buyer's intention to rescind the sale in accordance with Condition 36.
VAT Information for Buyers and Sellers

1. VAT with a VAT Symbol
A VAT symbol beside a lot number or estimate in the catalogue indicates that VAT may be payable by the buyer on the hammer price and buyer’s premium. VAT at 17.5% is payable on the hammer price and buyer’s premium where a £ or € symbol is shown. VAT at 2.3% is payable on the hammer price and buyer’s premium where a $ symbol is shown.

At a symbol indicates that VAT at 17.5% is payable on the hammer price and buyer’s premium if the purchase is taken to a location outside the European Union (EU) or on behalf of the buyer. If the purchase remains in the EU, the sale will be made in the same way as for items with no VAT symbol (see below). Any VAT charged may be recoverable or zero-rated in the circumstances described below.

A. VAT on Buyer’s Premium
Where an item has a £ symbol where VAT is charged on the hammer price VAT is payable on the buyer’s premium. Sotheby’s is not able to refund this VAT under any circumstances.

Where an item has a $ symbol, VAT is also payable at the appropriate rate on the buyer’s premium. However, this VAT charge may be cancelled or refunded by Sotheby’s where the item is taken to a location outside the EU in accordance with the rules under the VAT. In certain circumstances, it is possible for a business from outside the UK to reclaim the VAT paid on buyer’s premium, which can not be refunded by Sotheby’s, directly from HM Customs & Excise.

B. VAT on Hammer Price
a) Non-EU buyers – VAT on the hammer price may be refunded or cancelled in accordance with the following rules:

If Sotheby’s arranges shipping of a purchase to a location outside the EU, the invoice will be zero-rated and VAT will not be charged. However, if the buyer’s instructions should change after payment of the invoice, Sotheby’s reserves the right to levy an additional invoice for VAT and to hold the item until payment is made. This amount may subsequently be reimbursed upon receipt by Sotheby’s of satisfactory proof of export from the EU.

b) EU buyers from outside the UK – invoices will be zero-rated and VAT on hammer not charged on lots if buyers provide Sotheby’s with their EU VAT registration number and one of the following conditions is satisfied: either:

1. Sotheby’s arranges shipping of the purchase to another EU country or
2. the buyer or the buyer’s agent completes a declaration form stating that the purchase is being removed from the UK to another EU country. This form is available from the Cashiers Office or the Shipping Department.

Where the above conditions are not satisfied, VAT will be charged in full. This may be refunded if the buyer subsequently provides Sotheby’s with their EU VAT registration number and evidence that the purchase was removed to another EU country.

Where a lot has a £ or € symbol it is normally not possible to cancel or refund the import VAT charged on the hammer price and buyer’s premium, although it may be possible to seek repayment from HM Customs & Excise.

2. Items with no VAT Symbol
For items with no VAT symbol beside the lot number, Sotheby’s has the option to sell under the Auctioneers’ Margin Scheme or in the same way as items with a T symbol (see section 1).

A. The Auctioneers’ Margin Scheme – VAT on Hammer
The Auctioneers’ Margin Scheme allows Sotheby’s to sell lots without VAT on the hammer price. Purchasing under the Auctioneers’ Margin Scheme is most beneficial to private EU buyers and EU dealers wishing to sell their purchase under the Dealer’s Margin Scheme.

B. The Auctioneers’ Margin Scheme – VAT on Buyer’s Premium
Under the Auctioneers’ Margin Scheme, an amount in lieu of VAT at 17.5% is added to the buyer’s premium. This amount will not be known separately on the buyer’s invoice and is not recoverable from HM Customs & Excise.

The amount in lieu of VAT may be cancelled or refunded by Sotheby’s where the purchase is taken to a location outside the EU. Provided Sotheby’s arranges the shipping of the purchase, the amount in lieu of VAT that would normally be charged on the buyer’s premium will be cancelled. In other circumstances, the amount in lieu of VAT will be refunded to the buyer upon receipt by Sotheby’s of satisfactory proof of export from the EU.

Options for Purchase
Sotheby’s will generally sell items with no VAT symbol and items with a T symbol which will remain in the EU after the sale for private auctioneers’ purposes only. VAT on such items will be zero-rated and VAT on hammer not charged on lots if buyers provide Sotheby’s with their EU VAT registration number and one of the following conditions is satisfied: either:

1. Sotheby’s arranges shipping of the purchase to another EU country or
2. the buyer or the buyer’s agent completes a declaration form stating that the purchase is being removed from the UK to another EU country. This form is available from the Cashiers Office or the Shipping Department.

Where the above conditions are not satisfied, VAT will be charged in full. This may be refunded if the buyer subsequently provides Sotheby’s with their EU VAT registration number and evidence that the purchase was removed to another EU country.

Where a lot has a £ or € symbol it is normally not possible to cancel or refund the import VAT charged on the hammer price and buyer’s premium, although it may be possible to seek repayment from HM Customs & Excise.

C. VAT Information for Sellers
In certain circumstances, Sotheby’s is required to sell items with VAT on the hammer price. However, if the seller and the property are eligible, the property will be listed in the catalogue as eligible for sale under the Auctioneers’ Margin Scheme. The seller has the option to request that an eligible item be sold under the normal VAT rules either generally, or specifically if the item is taken to be placed outside the EU after sale. It should be noted that exercise of either of these options will affect the listing in the catalogue.

VAT on Seller’s Commission and Sale Expenses
VAT at 17.5% (if a sale is made under the normal VAT rules) or an amount in lieu of VAT at 17.5% (if a sale is made under the Auctioneers’ Margin Scheme) will be charged to all UK sellers and to private EU sellers on seller’s commission and sale expenses such as insurance, illustration and advertising.

Amounts in lieu of VAT will not be shown separately on the settlement statement and is not recoverable by business sellers from HM Customs & Excise. However, if the item is taken by the buyer to a location outside the EU and Sotheby’s is provided with the appropriate proof of export, Sotheby’s may, in certain circumstances, refund the amount in lieu of VAT charged on seller’s commission.

Business sellers from EU countries other than the UK and all non-EU sellers will not be charged VAT, or an amount in lieu of VAT on seller’s commissions and other expenses, provided Sotheby’s is satisfied that the appropriate conditions have been satisfied.

Absence Bid Form

Title Date
Oriental Manuscripts and Miniatures
3 April 1997

Code
“DEVI” L7255

Full Name (please use block capitals) Date
Sotheby’s Client Account No.

Address

Telephone
Fax

VAT No.

Methods of Payment

Sotheby’s welcomes the following methods of payment, most of which will facilitate immediate release of your purchase.

Please see the Guide for Prospective Buyers section in the sale catalogue for further details regarding payment methods.

Wire Transfer to our Bank
Barclays Bank plc, 160 Piccadilly, London W1A 2AB Sort Code: 20 67 39 Account No. 016 016 050

Sterling Cheque

Sterling Banker’s Draft

Debit Cards

Credit Cards

Sterling Cheque

Signed

Date

Lot Number Title or description Sterling Price (excluding premium) £

Please mail or fax to
Sotheby’s Bid Department
143-149 New Bond Street
London W1A 2AA
Fax: (0171) 499 8285
E-mail (for bids only): (0171) 354 4468

Please complete Shipping Instructions on reverse

Ref: BID XV.0708.4

Please make your checks payable in sterling on a UK bank and cross the cheque in full. Please note that you will be liable for the additional “no cheque” acceptance account checks will only be accepted from the Cashiers office.

MAY 1996

On behalf of

Mk 28 5/99
Absentee Bids
If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby’s a Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby’s offers this service as a convenience to clients who are unable to attend the sale; and although we will make every effort, Sotheby’s will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, must be confirmed by letter or fax. Fax number for bids only: (0171) 495 8255.

Using the Absentee Bid Form
Please use the absentee bid form provided in this catalogue. Be sure to record accurately the lot numbers and descriptions and the top price you are willing to pay for each lot: this should be the amount to which you would bid if you were attending the sale yourself. “Buy” or unlimited bids will not be accepted. Alternative bids can be placed by using the usual “BUY” between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.
Each absence bid form should contain bids for one sale only, the sale number and sale name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence.

Telephone Bids
Bids, when placed by telephone, are accepted only at the caller’s risk, and should be confirmed by letter or fax. Fax number for bids only: (0171) 495 8255.

Successful Bids
Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

Postal and Telephone Bidders on Furniture and Large Objects
Bidders on large objects are advised to check on the afternoon of the sale whether they have been successful. Successful buyers of large objects are currently requested to arrange early collection of their goods. Please see the Important Notice at the front of the catalogue for details.

Shipping Information
Please complete the form below and we shall arrange for the despatch of all your purchases through one of our nominated shipping agents, at your expense. We would be happy to advise on current export licensing regulations or obtain quotations. Please contact Sotheby’s International Shipping Services for further details.

Please Check Your Bid

SHIPPING INSTRUCTIONS

Please Complete this Section
See notice - Payment and Despatch of purchases for details.
I have/do not have a credit arrangement with Sotheby’s
Account Number: __________________________
Insurance in Transit
Please arrange/do not arrange transit insurance. All lots will be insured during transit at the aggregate price unless otherwise specified.
Postal Consignments only
Please do not remove frames (glass will be discarded).
Please remove frames (glass will be discarded).

Export Licences
Should any of my purchases require export licences prior to exportation I hereby authorise you to submit the application on my behalf, and when granted, despatch the goods via your nominated shipper.

Methods of Despatch

Overseas Buyers
Air Post / Surface Post / Road / Airfreight / Seafreight / Commercial Courier

U.K. Buyers
Post / Road / Commercial Courier

Lots to be Packed and Shipped to

Telephone
Fax

Charges to be Forwarded to

Telephone
Fax

Credit/Debit Card Name
Number
Expiry Date
I am VAT Registered Yes/No
My VAT Registration No. is __________________________
Signed __________________________
Date __________________________

Sotheby’s Kings House

Delivery of furniture, longcase clocks, large works of art, carpets, rugs, tapestries and large musical instruments.

Consignments containing items within the above mentioned categories should be delivered to Sotheby’s at King’s House between the hours of 8.00am - 4.30pm Monday to Friday. Closed on Sundays but open on Saturdays between 8.30am and 11.30am. Purchasers and consignors are advised to arrive by 11.00 am on Saturday to avoid delays.

All other property including pictures, porcelain, silver and small works of art should be delivered to Sotheby’s, St George Street – see map of locations above.

Vendors and carriers are therefore advised to pack consignments accordingly. All property should be clearly labelled with the owner’s name, initial, title, address and telephone number.

It is essential that a minimum of three days’ notice is given to the warehouse manager or the property arrival supervisors at our New Bond Street reception, together with full consignment details. Failure to comply with these instructions may lead to delays in off-loading and re-counting of consignments.

Collection
Purchasers wishing to collect lots from King’s House must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to the warehouse by the cashiers at Sotheby’s New Bond Street. Buyers who have established credit arrangements with Sotheby’s may collect purchases prior to payment, although a release note is still required from the cashiers as above. It should be noted that the cashiers department is not open on Saturdays. Lots will be released only if full payment has been received together with settlement of any removal, interest, handling and storage charges thereon. Handling and storage charges will be levied if not collected within the nominated number of working days shown in the catalogue (Saturdays included) of the sale, and payments should be made direct to Sotheby’s at King’s House.

Details of warehouse & other charges available on request.

Route Guidance
From Bond Street, head for Hyde Park Corner and take the Knightbridge Road leading into Tottenham Road and then the Cromwell Road. Over the Hammersmith Flyover onto the Great West Road. At the Hagar Roundabout take the Hagar Road to Chiswick. Stay under M4 desolate section - do not go onto the M4 itself. Follow the A4 route round the Chiswick Roundabout taking the second turning on the left, follow the A4 past Capital Interchange on your left and take the next left down the ramp signed Sotheby’s. For reference, the warehouse is situated adjacent to the H101 building.